

A TROUSSEAU for THE SPRING BRIDE



AT HOME GOWN OF
POMPADOUR GAUZE.
By GRACE MARGARET GOULD.

HERE was a time when one Spring bride looked as like another Spring bride as two Easter lilies growing on the same stem. But this was not the girl's fault; it was purely the fault of the frock. The wedding gown then was strictly conventional in design, and each bridal robe bore a striking resemblance to the one made before it, to say nothing of its being taken for a model for the wedding gown made after it. To-day it is the individual preferences that count in the wedding gown quite as much as in any other frock. The bride may use her own taste in planning her bridal robe. Her gown is no longer stiff and stately. She may be a fluffy Spring bride if she chooses.

Even Brides May Have Variety.

Expensive white satin, warranted to stand alone has ceased to be the material desirable above all others. Instead, it is out of date. It is the soft, filmy, pliable materials that are used by the most fashionable brides. In place of heavy white satin, soft lustrous satin mouseline is the mode. White taffeta is another material much in demand for the wedding gown; and white crepe lousine, white chiffon and white organdie, with a chiffon finish, are all fabrics approved by the arbiters of fashion.

The wedding gown this Spring is also planned to suit the figure of the fair bride who is to wear it. If she looks at all well in quaint effects, a quaint, demure, just-like-her-grandmother bride she must be.

But if she is too short and plump for the very full much trimmed skirt, and the voluminous sleeves with their long, drooping shoulders, she is privileged, at least on her wedding day, to appear in a gown in which long lines predominate, and invariably she wears a princess gown or one which simulates the princess effect.

If she is a very fashionable bride, her wedding gown is much trimmed. Five years or so ago this would have been considered very bad form, for severe simplicity was then the mode just as exquisite elaboration is now.

The wedding gown of fashion to-day is really lavishly trimmed, but there is never the slightest suggestion of the gown being overburdened with its ornamentation. The trimming is of the finest, and of course is as white as the fabric it adorns. Lace insets are much used and a very new idea in the way of trimming consists of lace medallions with the center formed of a small white satin rose.

Pearl, Orange Blossoms, Lace Leaves.

A lovely trimming for the bridal gown consists of a delicate passementerie composed of white lace leaves and orange blossoms made of fine pearl beads. This trimming can be bought in curved bands and makes a very effective heading for a berth of lace. Many shirtings and cordings are used on the wedding gowns this Spring.

A magnificent wedding robe which carried out successfully the idea of elaboration was made of white satin mouseline and the very effective new repousse net. It was trimmed with lace medallions, with a tiny satin rose in the center of each lace inset. The gown was made in princess fashion. The bodice portion, which was molded to the figure, showed the finest corings. A number of wedding gowns are made with the Dutch neck, leaving the throat uncovered, but the majority have a high transparent lace collar. The most fashionable wedding gowns are

made with conspicuously full skirts, but the ugly crinolene effect is entirely lost by the soft clinging texture of the fabric, which hangs in pretty graceful folds.

Importance of the Veil.

Every bride-to-be knows the important part her wedding veil plays in the picture effect of her costume. Even a pretty girl may lose her reputation for prettiness on her bridal day if her wedding veil is unbecomingly arranged. It should be draped to suit her coiffure.

The tulle veil is by far the most becoming, as it gives that much-to-be-desired airy, youthful touch to the costume which the heavier lace veil never

gives. Nowadays the veil is never worn over the face. It should be long and made to cover the entire back of the gown. Both square and round veils are used.

Even the selection of the Easter hat sinks into significance when one contemplates how to arrange the wedding veil so that it will be becoming. It may be draped in various ways. To let the veil have the effect of being fastened with a bow is a pretty idea. There should be two rather broad filmy loops of the tulle, and a cluster of orange blossoms should be used in place of the knot.

A becoming fashion is to plait the

veil to a tiara, which can be easily made of pearl passementerie. This looks especially well when the hair is arranged in a pompadour. To have the veil shirred in the form of a flat little cap is another pretty idea, which looks particularly effective when at each side of the cap is a cabochon of flowers, either of orange blossoms or white violets.

Gowns Few, but Exquisite.

Though the fashionable bride's trousseau consists of much fewer gowns than would have been considered correct a few years ago, yet each gown in itself is a marvel of beauty. Even a mere man, without seeing the bills, would

realize at a glance that each gown represented an astonishing outlay of money. In the first place, the gowns are works of art, and that in itself means a goodly expenditure of money. The fabrics are dreams of loveliness, and the handwork and the trimmings are finer than anything ever conceived of before.

At least there must be one gown among the trousseau frocks of that exquisite material known as pompadour gauze. For the day-at-home gown there is nothing in better taste than a filmy white pompadour gauze, scattered with indistinct hydrangea blossoms in pale pink and gray blue. Lace

insets should be used for the trimming, arranged in bands, and a very new idea is to not only use the lace bands, but to make the lace into little rosettes.

Grenadine Again Fashionable.

A black silk grenadine gown is another essential frock in the trousseau of the smart girl. The new grenadine is soft and silky and has entirely lost all its stiffness. It is extremely good style if it is made up with insets of black Chantilly lace, perhaps used in the form of graceful bow knots, to head the deep flounce of the skirt.

A fashionable idea is to have the black grenadine made over a foundation of

chargeable taffeta. The varying tints of green are much in favor for the foundation skirt.

The going-away gown is exactly the opposite of what it used to be. It no longer announces to the curious public the fact that the girl who wears it is a bride. Instead, it is carefully designed to disguise this joyous fact.

It is frequently made with two skirts for one jacket. One is a short skirt, a good two inches from the ground in front, and three inches in the back, and the other is a skirt which touches all around, and is made with a slight train. A delicate shade is quite permissible for this going-away gown, if the bride prefers it, for delicate colors are so much the thing these days that they are not conspicuous the way they used to be in the days of old.

The "Going-Away" Gown.

A light weight satin finish broadcloth gown may be used for the going-away frock, or a silky mohair or etamine. An effective design shows a plaited skirt trimmed at the bottom with narrow silk cords wrought in a conventional design, and matching exactly the material in color.

The coat is a short jacket, made with a vest. The upper part of the jacket turns back in revers so that the silk waist may have a chance to show its loveliness. The sleeves are very full, and the jacket is much trimmed with the silk cord and with buttons in two shapes. In brown this gown would be very attractive with the vest of golden beige, with some of the buttons gleaming gold and the others looking as though they were little balls of ivory, which showed a faint yellowish tint.

At least two or three silk gowns are necessary to the fashionable trousseau this year.

Modes for Bridesmaids.

Bridesmaids are wearing the quaintest of gowns made with very full skirts; there are many puffings and shirrings in these frocks, and fichus are frequently draped over the sloping shoulders of the brides.

The poke bonnet is a rival of the picture hat. A very new smart idea is for each bridesmaid to carry a parasol and have her bouquet tied with gauzy ribbons to the parasol handle. White and green is a favorite color scheme this year, for Spring weddings. An extremely fashionable bouquet for a maid of honor to carry consists of a handful of green and white orchids surrounded with a mass of feathery ferns.

THE SPRING STYLES ARE APPROVED BY ARTISTS

FASHION has changed her aspect from a frigid to a fussy exterior of late, and we are appearing, or about to appear, in the soft, ened silhouette of garters and gaugings rather than the severe contour of pleats and hems.

For slender figures, the new style is infinitely becoming, but those cast in a generous mould should be wary of recent fashion-plates. Ten gowns seem the garments most sympathetic to this mode of garters; long, sweeping folds from the waist give such becoming amplitude to tall figures and are an immediate condition of the becoming tea gown.

Gathered sleeves are not usually successful, and in the newest French models sleeves and wide collars rely on either embroidery or narrow pleats for their effects, garters being confined to above and below the waist. Evening cloaks treated in the same manner are more successful than those with overmuch hanging.

Those immense hats with greatly exaggerated veils are curiously picturesque worn in combination with these garments, by the way.

Speculative Spring Toilets.

For the moment fashion is in some part speculative. We can form no idea of the success of the Louis XVI. pleatings, nor of the long bell-like sleeves, nor of the pinked silk flouncings. It is not sufficient to see these varieties of trimmings upon the latest models to take for granted that they will be what we shall be wearing in a month's time.

For Parisiennes are so constituted that they accept nothing new from their dressmaker until they have seen

it in public and judged if it will please them. Therefore the first toilette for Spring that the best style of Parisienne orders is almost a copy of her Winter costumes, made in a thinner material.

And this is the right lead to follow. If you ask the advice of the "Princes de la Couture" they will tell you that fashion has little to interest her. She must be clad according to her height, her figure, her temperament, and if she is not artist enough to know what suits her, she follows her adviser, and generally does the right thing.

In truth, in the most important establishments in the Rue de la Paix, Place Vendôme, and Rue Tailbourg, the variety lies in the detail of a trimming and not in the novelty of shape. As a general indication of what will be worn, this statement may be accepted.

The Type of Walking Costume.

Black cloth in the finest of fabrics is one of the essential walking suits, and everybody with a desire for being prepared for the emergencies of fire or bad weather orders a black costume. But black does not mean dull.

Some of the smartest toilettes are combined with the new gauged skirt, short loose boleros and sleeves, and the judicious introduction of Japanese embroidery and lace. The coloring is decidedly attractive in a blinding of about an inch wide upon the open bolero; the sleeves turn back with a wide roll, and have a similar band of Japanese red and blue; and with a lace edging and plenty of lace at the wrists the black cloth costume has few equals.

The skirt can be made with fine pleatings at the waist, stitched a few

inches down, but as a general rule the gauged skirt, with the gaugings hidden beneath the band, is the most popular and most becoming. For the first time for many a day artists approve of the style of our dress. There is more mystery in the folds of the soft materials than in the hard line of the skirt that moulds the hips. Mystery is said to be the greatest charm in woman; at least, this is the French artists' opinion. They like to have something left to the imagination, and there is little doubt that they are right.

Crocus-blue is one of the pretty light colors in favor, a shade that has in truth more of the violet than the actual blue, but the name of the flower will help to give the proper value. A very smart hat is partly covered with roses in a faded red—an extraordinary realization of nature in her least brilliant moments.

The florist who launched these faded flowers is making a fortune. If you will imagine a rose that has been through a shower of sharp rain, with the outlines of the leaves white and moist-looking, you will arrive at an impression of the faded red roses upon new hats.

Lace Blouses and Peignoirs.

The finest of Alençon laces are being made into blouses for those who cannot withstand the comfort of this style of bodice; and it will be difficult to find anything prettier than the lace blouse for matinees or for wearing with a smart bolero and skirt. But here we have a real novelty. Small leaves of pink taffetas, the edges sewn with silk buttonholes, are laid one next the other in a garland around the bust and should-

ers, and the lace blouse is rejuvenated. Shantung silk will be much used both for long dust wraps and semi-fitting coats, and quite a new model of the Russian blouse description has a deer, full basque separated by a narrow belt of red velvet; the blouse portion has no collar but straps of the velvet with a flat white satin piping on either side, and down the front is a double row of dull gold buttons, which with the aid of cord serves to fasten the front. The sleeves are full with the velvet and buttons introduced on to the cuffs.

Gimpure, coarse lace embroidered in gold thread, and Tenerife lace motifs on black velvet are favored trimmings for chantung silk coats, and some of the silks are beautifully embroidered and have deep insertions of Tenerife work on the skirts, which show up very effectively over white and colored silk foundations.

Again, coats and boleros of taffetas-messaline and peat de sole are to be worn trimmed with handsome embroideries and lace, into the finish of which latter both gold thread and colored silks are often introduced. Blue, champagne and oyster-gray are leading colors, and will apparently be chosen in preference to black, according to a Paris authority, though black is never likely to go out of fashion. The backs of the French coats are in many instances gathered into the waist and then fall in straight folds to just below the hips.

There are several new styles of belts besides the kid ones, which both plain and steel embroidered will again be worn, and there are signs also of a revival of the white canvas belt with deep

fringe, which was always a smart adjunct to a linen skirt. There are the three-fold silk belts with three gold buttons the size of a quarter in the center of the back, then a single button on either side which catches the pleats closer together and narrows the width.

Oriental Charm to My Lady's Belt.

There is a mysterious and indescribable charm about any kind of Oriental ornament, whether it be in the form of embroideries, jewelry or stuffs.

Some very beautiful belts of Oriental materials are now obtainable. Some of them seem to have been made from strips of embroidery purloined from the old Manda'in skirts. These belts are in the present fashion, wide at the back, but fastening in front with a narrow buckle. A very beautiful one is of green and pink embroidery very closely covering a black ground, and fastened with a jade buckle.

Others, very rich in effect, are in heavy gold embroidery upon a background of Chinese blue. Another is of all manner of Eastern colors, of dull red and green, with touches of blue and gold, and has a buckle of two colored stones. Some of these girdles suggest the descriptions of the many-colored gems spoken of in Revelation.

There are also simple white silk embroidered belts having no color save that of the gilt buckle. The narrow metal and chain belts, combined with variously set stones, are still popular, and grow more beautiful and costly, as do the separate belt buckles. Turquoise and coral are much used in these combinations, also the imitation jade. These belts, however, are not only not adapted to use with many toilettes—there are comparatively few gowns that they can be worn with. Combined with a simple light-colored gown, having no rich coloring in its trimming, they are heavy and inappropriate, and lose their charm.

BRIDAL GOWN OF WHITE SATIN MESSALINE AND REPOUSSE NET

